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is thronged with mud-smeared wailers and the corpse is hardly to be seen for those who are mauling and caressing it for the last time. The funeral, despite the undeniably genuine sorrow of the mourners, even of those who are but remotely connected with the deceased, is not without redeeming features. The mourners disperse with the satisfaction of having performed a necessary rite, of having participated with a crowd of their fellows in an exercise of emotion, and of having been well feasted.

It is not the purpose of this chapter to give any detailed description of mortuary ceremonies, nor of the rites of seclusion and initiation with their spectacular *finale*, when the youths and girls emerge as 'new children' bedecked with feather head-dresses and loaded with crude but magnificent ornaments of shell and ivory. All ceremonies, however, are accompanied by feasting, for the primitive virtue of liberality is not less strong among the Orokaiva than others. Food will have been gathered from the gardens and bountifully displayed on platforms. The guests, arriving in their several parties, come striding single file into the village, each party headed by its man of first importance, befeathered club on shoulder. No smile adorns his face, but rather an expression of fierceness, which, however unsuited it may seem to the hospitable occasion, is nevertheless Orokaiva good form. Tempestuous shouts of welcome greet the visitors, which they accept without a flicker of weak-minded gratification, unless it be on the part of some silly girl; and so they file majestically through the village until they reach the place allotted them, when they seat themselves somewhat abruptly and relax into a more sociable attitude. Meanwhile, the women have been busy at peeling and chopping the taro, and the pots are cooking in rows. If it be an occasion of any importance the pigs are slaughtered and, having been dismembered, lie in reeking heaps on the high platform where the butchering is performed in rather studied publicity. The stench may soon be almost nauseating to a European, though to Orokaiva nostrils it has no doubt a pleasant and promising savour. An onlooker who would appreciate the gaiety and charm of the scene must not be too fastidious.

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574 431 Towards the end of the day comes the formal distribution of food. The master of the feast, conferring anxiously with his friends, has been setting out the taro in heaps, making them correspond by laborious arithmetic with the number of his principal guests. Now that the tally appears satisfactory, he turns, with an enthusiasm bordering on violence, to the distribution. With loud shouts he and his assistants rush back and forth depositing, or often rather hurling down, bunches of taro before the guests, who accept them with a fitting appearance of indifference. In the same way the pig flesh—legs, quarters, chines, and entrails—are bestowed on top of the taro heaps, and the guests are ready to depart. They have been sufficiently regaled throughout the day; the food thus finally distributed is to be carried home. 574 431 482 The women pack it into their string bags and prepare to move off. Men and children will bear their part. One remembers the spectacle of a diminutive child bearing away the blood-spattered head of a huge pig, balanced with difficulty and pride upon his own small crown. Thus laden with proofs of friendship the guests depart to await the time when, in a year or so, they will make a similar return of hospitality.

535 536 With certain of these festivals there will go the dance and pantomine. The Orokaiva ballet will be described in greater detail in another chapter, but in passing one may claim that its brilliant natural setting, the sudden theatrical entry of the performers into the sunlit village, their paint and feathers and voluminous costumes of dyed palm-leaf, the inspiriting beat of the drum, and above all the swift movements of the dance, full of grace and power, all combine to make a spectacle that one might even call magnificent. The mime comes as a dramatic interlude in the dance, and presents as a theme some legend or incident of village life, enacted with great spirit and humour, and sometimes with considerable taste, upon the most realistic of stages—the village itself, and in the midst of the audience who are on such intimate terms with the actors as occasionally to add an extempore touch of their own to the play.

Such social amusements as these still continue, one is happy to say, to add some zest and interest to native life.

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The more engrossing pastime of war, one is still happier to say, is now a thing of the past. The Orokaiva are a high-spirited and warlike people, and at no very distant date were frequently engaged in raiding, killing, and eating one another; and life in those times must have involved an anxiety, but also an alertness which are now entirely absent.

Nevertheless, the Orokaiva still loves the appearance of battle—perhaps more, indeed, than he ever loved its deadly realities. No sight is more typical of the people than that of the constantly recurring *esu*, sham-fight or hostile demonstration, with its charge and counter-charge, the forming in line of the warriors, crouched behind their shields and with spears in readiness. Such a demonstration is likely to occur whenever one group of clans enters the village of another, whether to accept hospitality or upon some business such as that of obtaining the bride-price of one of its daughters. On such an occasion one may always hear fierce harangues and altercations, the speaker running back and forth between the two parties, pausing before his auditors and brandishing his spear-point at their very throats. When he retires one of the opposite faction will assume the role of abuse and threatened violence. As a rule this will all pass off in friendliness unless perhaps some man lose his temper in earnest at the resuscitation of some especially bitter grievance, or as sometimes happens, the inflammatory taunts of an old woman, armed aggressively with her long quarterstaff, set the whole in a blaze. Then the sham fight turns into a real *mêlée* in which blows of spear and club are dealt with great freedom and received for the most part safely on the shield. But still the restraint of modern times will prevail. The village constable (unless he has forgotten his office in the heat of the moment and is already wielding a spear) dashes forward with his jangling handcuffs prepared to make an arrest—most likely no doubt on the side opposed to his own, the uproar dies away with nothing worse than a few cuts and bruises, and the business and hospitality of the day will even go on as if nothing had happened. Such friendly bouts as these are all that remain of the fighting days of the Orokaiva.

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Uses of the Heratu

(*a*) *As an Identity Token.* So far I have not mentioned the uses of the plant emblem. If one asks a native what he actually does with his *heratu*, he will assuredly answer: 'I place it on the track so that others who may follow may know I have passed that way.' This, indeed, though not the only use for the *heratu*, is the commonest. At the juncture of two paths I have come upon eight different kinds of leaves or grass, placed there during the morning and as yet scarcely wilted. My boys, who were inhabitants of the district, were able to identify each clan by its *heratu*; the owners of them had passed this spot at intervals, all bound for one village as guests to a feast and dance. The stem of the leaf, the root of the grass, or the butt of the branch, should point in the direction which its owner has taken, but apparently this rule is not observed with strictness.

There is another use similar in principle. When a hungry man sees a ripe bunch of bananas in the garden of his friend he will not hesitate to help himself. It is to be feared that he would not hesitate over long if he met the same temptation in the garden of a stranger. In the first instance, however, he will eat his fill of the bananas, or whatever it may be, and leave his *heratu*. When the owner comes to his garden and sees this, he will be satisfied, for no native grudges food to his friend.

I have had occasion myself to use this simple expedient. Finding a village where we meant to lunch deserted for the time, we steal a bunch of bananas, cook them, and go on our way with invigorated and cheerful carriers. To account for this act of pillage we need only leave a stick or two of tobacco by the remains of the banana bunch, tied to a sprig of croton, which happens to be the *heratu* of a rather distinguished old native who is with me. We may then feel that we have not only made payment but given the fullest possible account of our behaviour.

In these two uses the *heratu* is an identity token, having a sort of evidential value in proving presence or agency, like a national flag left planted on the North Pole, or a visiting

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initiate's head. This decoration consists not only of feather-sets but of shell and ivory ornaments, particularly strings of dogs' teeth wound round and round the bunch of hair. One boy, when I saw him submitting patiently to the ministrations of his attendant, already had nine strings of dogs' teeth round his hair at the back, each consisting of perhaps 150 teeth, and he was then waiting for more. It will be easily imagined that the weight of this portentous mass of feathers and ornaments is very considerable, and as the process of decorating lasted some hours the eyes of their wearers were already blinking with fatigue at this early stage of the day. Oppressed either with the weight or the magnificence of their headdresses, they held their heads as still as possible or moved them stiffly, like a man unaccustomed to an evening shirt.

I have been assured that it is the function of the *nobo*, or maternal uncle, to present the *kokumbari*, for which he receives payment from the initiate's father in the form of a pig, and from his mother in the form of a pot (*obu*), a wooden bowl (*teva*), a water calabash, a *bo*, a netted bag (*eti*), a fish-net (*eutu*), and a spear. But, as so often in the case of such rules, we find on looking into the matter that other relatives may equally well perform the function. Thus in the present instance I recorded more cases where the *kokumbari* was given by the paternal uncle than where it was given by the maternal uncle. In other cases, again, it was given by the elder brother. On the whole, however, it may be regarded as proper for the *nobo* to give the *kokumbari*, as I have also heard that it is proper for him to attend to the initiate during his seclusion. But neither of these rules is observed with strictness.

While the decoration of the initiates is going forward, guests are arriving in the village. On such occasions it is the custom, not for the hosts, but for the guests, to perform a dance. (On a future occasion the invitation will be returned, and the hosts in the present instance will then be the performers.) In the ceremony at Divina Kovari two such parties of dancers arrived, one before and one after the formal entry of the decorated initiates. It is not necessary

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881 to describe their dances, which are entirely conventional and
884 have no bearing on the ceremony in hand. They are, as far
574 as I know, merely a form of entertainment.
535

The initiates make an ostentatious entry. The dancing is
881 in full swing when a loud roar of voices is heard, and the
535 *ebamei* appear assembled at the entrance to the village. They advance swiftly, flanked and covered in the rear by a mass of supporters so that the whole body forms a dense phalanx. Met with various gestures of resistance from the people in the village they come to a sudden halt in the centre, bracing themselves for a moment, and then advance again in the same irresistible manner. At the end of the village they turn about and charge down its length once more, and having done so, the compact body breaks up and resolves itself into the old-fashioned dance called *Kuru*. The boy initiates join in this, while the girls in the usual way dance apart, either in front or rear.

All the *ebamei*, both male and female, carry mock spears of light white wood, each with a piece of red-dyed bark-cloth tied near the point. Many of them also carry stone clubs. Both boys and girls wear their *io* which have been newly put on for the ceremony (though they have probably been in the habit of wearing garments of this kind long before). They almost stagger under their gigantic head-dresses, and their persons are festooned with frilled yellow grass, tassels of which hang over the face so as to form a partial disguise.

The *ebamei* soon withdraw from the *kuru* dance, and while this and the other dances proceed with undiminished vigour, stand in line watching them, evidently uncomfortable and apparently almost stupefied.

Presentation of 'Otolu'

881 Late in the afternoon a number of the *ebamei* were presented with their *otolu*. Whereas every initiate receives his *kokumburi* feathers, not every one of them receives an *otolu*. However, as it is very usual to make this an occasion for presenting an *otolu*, I may pass on to describe the method of presentation as if it formed the next step in the series of

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XIV

DANCE AND DRAMA

796 535 BEFORE describing the dance and drama in detail it may be as well to set down a brief programme of events, i.e. the sequent stages of the festival. We may assume that the tabu is on the village and that it will remain until the occasion of the feast. If this feast is to be a considerable one, the [345] first step will be the construction of an *arijo*, i.e. a men's house, which will be frequented by the men alone, and used for singing. This may be built a month or so before the festival, and from time to time the old-fashioned dancing (*kuru*) will take place in the open space before the *arijo*.

As the time for the festival approaches, the dancers practise the dance specially arranged for the occasion. There may be an enclosure, *java bamboru*, in or on the outskirts of the village, where they may rehearse in private. (Note that this *java bamboru* may be in the village where the feast and dance are to take place, or in another village. The latter is [514] frequently the case because the dance is commonly performed by *visitors* who have previously undertaken to present it. They therefore rehearse in their own village, and stage the finished performance in the village where the festival is taking place.)

The preparations for the feast are now finalized, food being brought in from the gardens, and platforms or booths erected to stack the provisions or provide shelter for the guests. When everything is in readiness there is a formal semi-public rehearsal of the dance called *pamoni kiari*, or 'Demonstration before the Women'. This takes place on the afternoon before the festival, and is not witnessed by any save the villagers who are making the dance.

The remaining stages may be summarized as follows:

(i) During the night the stage fixtures are set up in the village, and any movable stage paraphernalia placed ready in the bush.

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One feature—almost amusing—in the attitude toward outsiders is a propensity for objurgation—though one does not imply that the Orokaiva swear more ardently than other natives. But the gravest and sternest of men may work himself into a hoarse frenzy, and caper and gesticulate in a perfect abandonment of abuse when he is addressing the enemy on the opposite bank of the river; and strange to say (and here we see a complete contrast with intra-group morality) it is the 'strong-man' who swears the loudest and hurls defiance in the most boastful and abusive terms. The Aiga tribe are not ashamed but proud of their legendary reputation as 'strong-talkers' (p. 158).

Along with this hostility toward outsiders goes an intense pride in the group itself. This, in times of peace as well as war, finds expression in boasting and display. At the *esu*, which is a kind of mock warfare, the fierce harangues of the principals are composed of bragging and derision. They dwell continually on their prowess as fighters, on their mere strength of numbers, and on their material wealth. So much store is set upon the last-mentioned that it must be one of the highest satisfactions in the Orokaiva's life to set forth a great display of garden food and a number of fat pigs before the guests. Accordingly we must allow a place among the extra-group virtues to liberality, albeit by no means free from the taint of self-display. Moreover, one may always perceive a formal courtesy and an observance of all the somewhat noisy rites of hospitality when the guests arrive at a public function, although the several parties may be like tinder awaiting the spark. On the part of the guests themselves there is an almost impressive assumption of gravity while they file in amid the din of welcome, wearing expressions that may vary between complete indifference and a somewhat fierce sternness, but must never betray a glimmer of excitement, least of all a flattered smile. It is their way under the circumstances of evincing their corporate pride and dignity; so they maintain a reserve even in the face of hospitality, as if they almost grudged acknowledgement. But these milder virtues of extra-group morality are unsteady things. Let there be some cause

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186 514 of offence and they will vanish in a moment, giving place to open hostility and the conduct which that condition demands.

181 Before leaving this subject of extra-group morality it is worth while quoting some opinions of those who in the early dangerous days had to face the Orokaiva as enemies. Sir Wm. MacGregor, after many and various meetings with hostile tribes from end to end of Papua, wrote (of the Mambare people): 'It is very clear that these natives are more warlike, pugnacious, and cunning than any we have had to deal with hitherto.'[1] W. E. Armit, the resident magistrate, who in the days of the gold-rush had as wide a fighting experience of them as any other, wrote (of the Papangi): 'They are certainly not destitute of courage, but, on the other hand, they are treacherous, truculent, aggressive, cruel, and cunning. . . . They fight treacherously and lie abominably'; and of the people about Wasida he records a very nasty first impression: 'The men have villainous faces, coupled to a peculiar cunning leer which imparts a diabolical look to their countenances.'[2] These natives of Wasida are later spoken of as the 'most rampant and obstinate of savages' who 'persistently attacked every Government party which went near them'.[3] It is pleasing to add that under different circumstances, viz. those of service with the Armed Constabulary, the character of the Orokaiva appears more favourably. Speaking as Commandant, Capt. Barton said that the Mambare police were 'brave to a fault';[4] later as Administrator he said, of the police recruited from the Northern and North-Eastern Divisions at large, that they have 'stronger characters than is the case in the majority of Papuans, and are also physically sturdy and alert';[5] and H. J. Ryan, a true soldier himself, found that the Northern men in his detachment at Kikori performed their allotted tasks cheerfully and willingly, and when on patrol were most zealous to distinguish themselves, especially when facing hostile natives.[6]

[1] *Annual Report*, 1896–7, p. 28.
[2] *Ibid.*, 1899–1900, p. 98.
[3] *Ibid.*, 1904–5, p. 14.
[4] *Ibid.*, 1900–1, p. 87.
[5] *Ibid.*, 1903–4, p. 13.
[6] *Ibid.*, 1912–13, p. 78.

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because this will give him a measure of sacerdotal independence and enhance his reputation for power. Such men will say that the Taro travels like the wind (*bishi* or *pupu*), not with the swiftness of the wind, but with its mystery and invisibility.

It is more usual, however, for the Taro man to admit freely that he has learnt from some other Taro man, though, as we shall see (pp. 34–7), he almost invariably gives an account of a strictly private inspiration as well. He learns the rules of the cult from his preceptor, but for the immanence of the spirit he has only the spirit itself to thank.

So much at present for the native theories of the manner in which the Taro is passed on. In reality the movement has spread in two ways. (*a*) The common way is for travellers or visitors to acquire the cult and return to inaugurate it in their own villagers; this is merely contact transmission. (*b*) The other way is that of active proselytism. One or two examples will illustrate these methods.

(*a*) *Contact Transmission.* A certain Home, Taro man of importance in the Aiga, or middle Opi, district, names as the originator of the cult a woman Simberi, of Gavora, near the Mambare (it will be noted that he does not mention Buninia). From her it was acquired by Seneni of the river Kumusi (an old man, by the way, in whose dour countenance are assembled all the attributes of wizardy, even to a violent squint). By Seneni the Taro was given to Home—at least the rules of the cult were imparted to him, together with the knowledge of certain medicines. (Communication with the spirits is Home's own affair.) There are three men in Home's village who have acquired the Taro from him, and he names three others, in different villages of the Aiga district, who have done the same. Thus the Taro cult passes from man to man, and one village after another becomes a fresh centre of distribution. The Orokaiva are great walkers and much given to visiting their distant relatives. It is in the course of

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such visits—which are often associated with feasts or burials, and accordingly with a good deal of excitement—that the new ideas and practices are so readily acquired.

It is noteworthy that they are passed on very frequently between relatives. We find an instance of a man visiting his wife's brother in sickness and becoming, perhaps against his expectations, a convert to the Taro; of another visiting his mother's people, and returning with the inspiration, which in due course is acquired by his brother-in-law. Examples of this nature are innumerable. It is a case of 'letting your friend in on a good thing'.

(*b*) *Proselytism.* The other method of dissemination is by the active propaganda of the Taro men. This method, although it may attract more notice, has not exerted the same steady pressure as the one above described. The minor cult of Manau (which will be dealt with at a further stage) provides an example. The leaders of it were Dasiga and Bia; a prominent disciple was Yavevi, adopted son of Bia. To extend the influence of the cult, Dasiga, with a large following, descended the coast from Manau by the Mambare mouth to the neighbourhood of Buna (a distance of some sixty miles), and there conducted 'services' in Yavevi's village, creating, one is given to understand, a startling but not very enduring impression.

So again, an interpreter in my employ named Ihipa, who was strongly imbued with the *Diroga* (a variant of the Taro cult which prevails in the southern part of the Division), set himself out in a tactful and unobtrusive way to plant the good seed in the Aiga district, where hitherto the *Diroga* was practically unknown. Almost nightly the boy-house was the scene of a *kasamba*, with its drum-beating and singing, loud, everlasting, and happily not unmusical. Ihipa would occasionally be seized with twitching and shuddering, and various of the younger singers would find themselves unaccountably following his example. Then Ihipa would explain to them that they had the *Diroga*: they were his converts.

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A scene witnessed in the Aiga village of Korisata is typical enough, and will illustrate the way in which the Taro cult advances. A party of visitors had arrived from the lower Kumusi, which is not more than a good day's journey from Korisata. They were of another tribe—Binandele—and the purpose of their visit was principally that of reunion with their Taro friends and propaganda for the cause. They were led by an old man Tevara, a person of some distinction and a doyen of the cult in these parts, and by a village constable named Kove, an unusually volatile and excitable character and well known to the Government for his energy.

It has been pointed out that the Taro cult is divided into a number of sects. The nature of these will be fully treated later on: it is enough at present to say that Tevara was of the *Kaiva* and Kove of the *Kivere* sect, both these words being the names of varieties of the actual taro plant. In Korisata there was already established a branch of the *Kaiva* sect under one Siavije, which though bearing the same name differed in a good many points from the *Kaiva* of the visitors, owing no doubt to a long previous divergence. Lastly there were the new converts to *Diroga*, led by my interpreter Ihipa. Thus there were four parties of Taro men in the village at one time, all united by the good fellowship which is one of the best characteristics of the movement, but all anxious to show themselves off to advantage before the others.

In the first day's demonstration Kove the village policeman was almost alone and quite overshadowed, especially by the young and enthusiastic recruits of *Diroga*. He said he would show them, however, and that night went on to a village a mile or so distant where his own *Kivere* sect was strongly represented. On the morrow, he declared, there would be a 'race', i.e. a competition, to see who danced longer and better, and who were the more numerous.

At about noon next day Kove's party, heavily rein-

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variants of the cult which will be later described in section 10. The following pages will give an account of the various points of Taro ritual which have been passed on from one exponent of the cult to another, and which have been from time to time republished, so to speak, by the dreamer.

7. *Ritual and Practice*

The singing, drum-beating, and feasting—no very exacting ceremonies—which constitute the chief ritual of the Taro cult, are together known as *kasamba*. The word is one of those made popular by the new cult, and is freely used in outlying parts of the Division by people who are as ignorant of its real meaning and derivation as I am myself.[1] At a large *kasamba* the scene is little different from that of the ordinary Orokaiva feast, except for a new style of singing, a certain exaggerated etiquette in the setting forth of the feast, and the excesses of those who lose control of themselves.

Hospitality seems always to have been a cardinal virtue with the Orokaiva, as indeed with most natives. A village takes a just pride and pleasure in feasting its neighbours, and long before the day of the forgathering there have been platforms conspicuously placed for the accumulation of the victuals. The taro and other garden products are gathered with a touch of ceremony which was probably absent in pre-Taro days. Led by the principal Taro man, the whole village files out to the gardens and returns with a load of tremendous tubers, while the drummers who accompany the party thump their drums with an odd mixture of solemnity and jubilation. The guests, when they arrive, are hailed clamorously with shouts of '*Oroda, oroda!*' which is the distinctive cry of the Taro men; and the youths of the village will rush hither and thither, brandishing their weapons, and tearing down banana leaves or coco-nut

[1] One informant said that *kasamba* meant originally the 'junk' of taro, i.e. the cooked fragment of appropriate size. It is a point of Taro etiquette to cut up the taro into somewhat smaller junks than used to be the fashion.

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branches for their guests to sit on. Meanwhile the guests file into the village, headed by some old warrior with his stone club upon his shoulder, and if they are well-bred Orokaiva all this stormy welcome will not provoke so much as a flicker of response in their faces. They sit down abruptly, forming a shallow arc, and once seated seem to relax their gravity as their hosts ply them with betel-nut.

Possibly a special platform or house, a sort of band-stand, has been erected for the occasion. This is called *ba oro*, i.e. 'Taro men's house', and is meant for the somewhat exclusive use of the accredited Taro men during the day, and for the chorus which is to continue throughout the night. The singers will crowd about a fire in the centre of the floor; if the night be cold, they will sit more comfortably in the ascending heat of fires on the ground beneath. One man after another leads, singing a stave or two with the truly musical voice of the Orokaiva, and as, or almost before, he finishes, the whole chorus bursts forth with the refrain. The drums beat the distinctive Taro rhythm, viz. two equal beats followed by a pause equivalent to one of them, or time of three with the third beat missed. This rhythm, I believe, is used throughout the whole Division by the Taro singers, and, as far as I know, exclusively. It is the same rhythm as that of the dance *baruga*, practised long previous to the advent of Taro, save that it is considerably slower. According to one informant, the Taro measure had been specified, like other details of the cult, in a dream. The drums are tuned with no little care, the lizard skin being tautened with lumps of beeswax until the correct tone is obtained. Shell trumpets are blown by one or two boys, whose enthusiasm is not unequal to the immense staying power which this instrument demands; but too often the shell trumpet, which admits of no tuning, shatters the harmony of the concert, and one can understand why a distracted missionary lit his Primus stove and placed it by his reading-lamp so that its roar might drown the discords of the *kasamba*.

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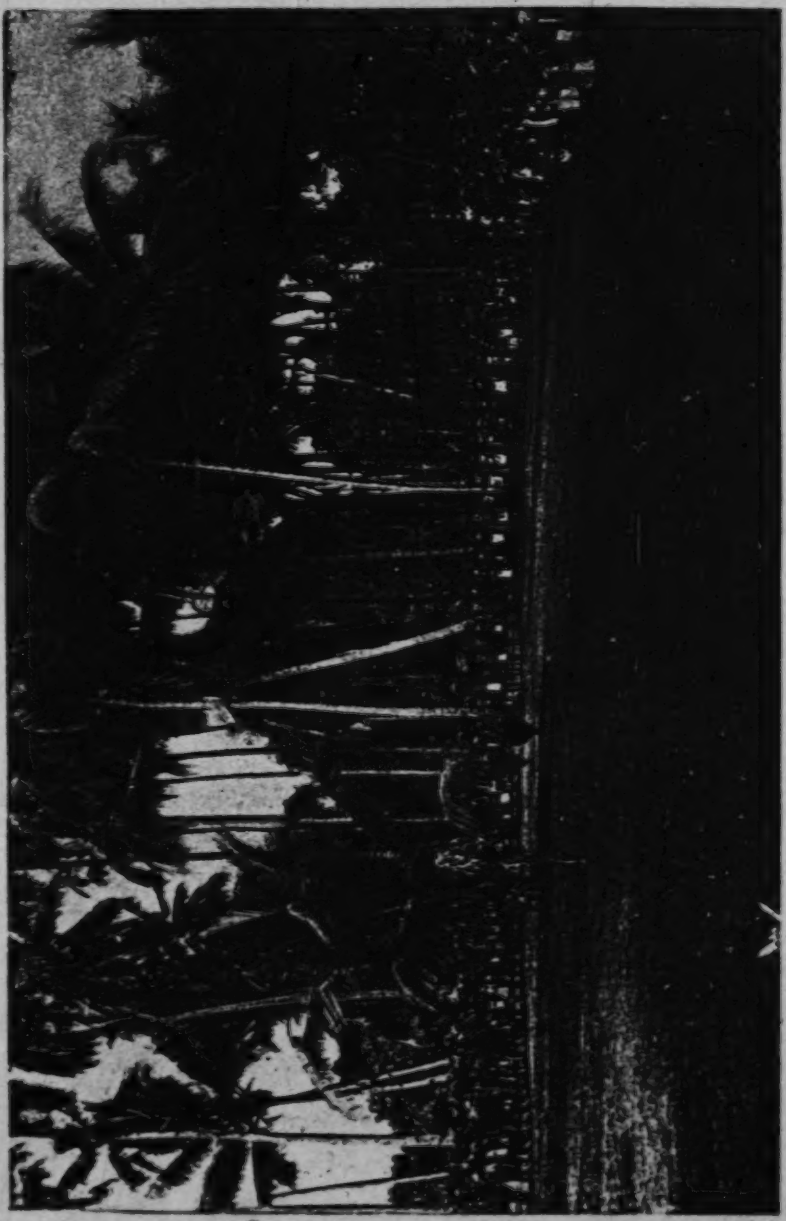

GUESTS AT A TARO FESTIVAL

[facing p. 40]

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patriarchate which has been the Orokaiva fashion. While, however, we may welcome these signs of an incipient chieftainship in the power and influence of the Taro men, we cannot deny that they are to some extent—how far I have been unable to decide—founded upon the obnoxious practice of sorcery. Incidentally the theory of possession and the double role of priest and magician which the Taro man is called upon to play may give some colour to the theory that the functions of magician, priest, and chieftain were originally combined.

We have already noted the mutual amity which prevails among all branches of the cult, and have discovered cause to suspect that it is based on the fear of sorcery (p. 47). This general amity or fraternity, however, whatever its basis may be, is not only a striking, but on the whole a commendable feature of the cult. Clashes of arms—part in fun, part in earnest—are still common enough among the clans of the north; the warlike display at the welcome of visitors which sometimes leads to these affrays is in fact a regular custom. But although the Taro parties are constantly engaged in travel and visiting, I know of no serious quarrel between rival parties *qua* Taro parties. It is not necessary to observe that, but for the previous pacification of the Division, the Taro cult could never have spread itself so widely in so short a time. But it is still true that the cult is consolidating the work to which it was in the first place indebted. In fine, by arousing this elementary tendency toward cohesion, by establishing the intertribal power of a few individuals, and by advancing the spirit of intertribal friendliness, the Taro cult has played its part in emphasizing the unity of the Orokaiva. No movement of native origin has, since European occupation, made the same universal appeal to all the clans and tribes of this people.

We may briefly consider the effect of the Taro cult on Orokaiva art. This art, comparatively ill-developed on the decorative side, has attained to a high degree of perfection in the conduct of certain ceremonies. The